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FOUR SAINTS  
BY FRA FILIPPO LIPPI

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## FOUR SAINTS BY FRA FILIPPO LIPPI

A PICTURE of Four Saints by Fra Filippo Lippi was purchased by the Museum in 1917, and since August last has been hanging in Gallery 33. The painting was owned in Boston, where it had been deposited in the art museum of that city and kept in a storeroom. Here it was seen and recognized by Dr. Osvald Sirén in 1916. In an article in the *Boston Museum Bulletin*, vol. XIV, Dr. Sirén writes of some Italian pictures at the Museum which were not then on exhibition and comments at length on this painting.

"The most important picture among those which I had the pleasure of seeing in the storerooms of the Boston Museum," he writes, "is a large altar wing representing two kneeling and two standing saints, of which, however, one is almost gone. The picture is in a poor state of preservation, the paint beginning to peel off in parts; nevertheless its quality is so superior to any of the other pictures here discussed that even in its bad condition it appeals with the strong voice of a great master. There can be no doubt that this beautiful ruin is an authentic work by Fra Filippo Lippi. Sufficient reason for the attribution is offered by the masterly treatment of the mantle folds of the two kneeling saints and by the strong plastic quality of the figures, which stand out with the same kind of massive broadness as in Fra Filippo's best works of his mature period. The characterization of the youthful bishop and the old brooding friar with head inclined is equal to what we find in Fra Filippo's best works. Both have more or less portrait-like character and reveal a deep understanding of human temperaments. Of the two standing saints, one seems to have been Saint Francis; the other, wearing a bishop's mantle, who is better preserved, appears to be Saint Augustine.<sup>1</sup>

<sup>1</sup>The standing saints are St. Augustine at the left and St. Francis at the right; below, kneeling, are St. Louis of Toulouse at the left and St. Benedict at the right.

In spite of its ruinous state, the color, with its subdued grayish white and pinkish tones, is thoroughly characteristic of the master.

"This picture, which has been the right wing of a large altar panel, belongs evidently to Fra Filippo's middle period, about the time of the Prato frescoes. It might be compared to the large Madonna and Saints in the Louvre, or to the two wings, with standing Saints, in the Gallery at Turin. It would be interesting to know whether anything more has been preserved of the altarpiece of which this wing once formed a part. The only suggestion we have to offer is in regard to the predella. There is in the collection of the Princess of Oldenburg in Petrograd a small predella picture representing a scene from the life of Saint Augustine, which may have belonged to the same altarpiece as the present wing if we are right in calling the bishop Saint Augustine. It is also conceivable that the predella pictures which now are used as a footpiece to Fra Filippo's Annunciation, in S. Lorenzo, in Florence, and which represent scenes from the life of Saint Nicholas, originally formed part of the same altarpiece as the wing under discussion. At least they do not belong to the picture with which they now are combined, and they are works of the same period of Fra Filippo's activity as the Boston panel. Perhaps other parts of this altarpiece are still hidden at distant places; we have at present no possibility of making a close inquiry into this question."

Nothing need be added to Dr. Sirén's statement of the ascription of the picture or his surmises in regard to it. The injuries to the panel were caused by dampness and heat. The center of the panel, however, including the heads of Saint Louis and Saint Benedict and the surrounding parts, is in a good state of preservation. No finer example of the painting of its time than this fragment can be found in the Museum.

B. B.



ONE OF THE STATIONS OF THE KISO KAIDO  
BY HIROSHIGE

### MORE JAPANESE PRINTS

THE Japanese artists who made color prints were not very numerous; the list of the well-known ones does not number more than fifty, and if those best known had not been tremendously prolific, the Japanese color print would be rare indeed. They, however, produced a great number of prints in large editions but comparatively few books with colored illustrations; most of the illustrated works were simply in black and white.

The prints appeared in single sheets or series, which were originally sold in simple paper covers. These collections were sometimes bound or sewn together, which makes them look like books, but in reality they are a kind of album and should be classed amongst the prints. To this kind belong the different series of landscapes by Hiroshige and his best-known work, the Tokaido, a series of views on the main road from Tokio to Kyoto. The traveler or pilgrim who had made this journey bought the Tokaido as a record of the beautiful spots he had seen on his journey, of the famous inns on the road, and the difficult crossings he had made; it is practically the same as the souvenirs of the Rhine which our fathers used to bring back

from their European voyages, strings of colored views that fitted in a coin-shaped box, only the Japanese kind, though intended for the common people, is artistic and beautiful.

Hiroshige made many series of views of the famous roads, interesting cities, picturesque lakes, etc. Some of these are well known and are represented in most of the important collections; the earlier series, however, are not so often seen. The Museum has acquired a collection of eighty Hiroshige landscape prints amongst which many are quite rare, and all of exceptionally good quality—they are, in fact, the best pieces chosen from a collection of unusually high standard.

The Museum has also acquired a number of Hiroshige flower and bird prints and a collection of Shunsho, Shunyei, and Shunko actor portraits. What the Hiroshige prints were as souvenirs of the road, the actor portraits were of the theatre. They represented the actors in their best moments in famous parts, and often in female rôles, as no women were allowed on the Japanese stage. These prints, bought as mementoes of the plays or actors, were not published in large collections but often in sets of from two to five, representing either the actors separately or a scene from the play.

Shunsho, who was born in 1726, broke entirely with the style of the so-called primitives or the Torii school; he only continued to make use of the size of the prints which had been customary for actor portraits and which are called *Hosoyé* by the Japanese. For the rest he started out on a new line entirely his own in which there is no trace of the primitives or their relation to the Chinese classic painters. He lacks their simple, great curves and

publisher. The series of four actors reproduced here is without background, and has the *tsubo* and the artist's signature very small in red on the robes of the figures.

Katsukawa Shunsho became the head of a school known as the Katsukawas because they all took the master's name, forming their surnames likewise after his. Shunyei and Shunko were the most interesting of these pupils; though their actor portraits are very like the master's, they



FOUR ACTOR PORTRAITS  
BY SHUNSHO

noble simplicity, but he has, on the other hand, a great, direct frankness and a certain degree of realism. His portraits are real portraits, the famous actors are easily recognizable, they are daintily drawn, and the color schemes are charming. Though the composition of most of his actor portraits is of the simplest, just one standing figure on a page about  $12 \times 5\frac{1}{2}$  inches, there is infinite variety in the arrangement; some of the earliest portraits have no background, then come the simple indications of landscape or interior probably suggested by the stage scenery, and finally some quite elaborate realistic backgrounds. Many of the early Shunshos have no signature except the *tsubo*, a small seal in the shape of a vase, the sign of Hayashi, his

have their own characteristics and qualities. Shunyei's color is more subdued and less charming, his drawing, on the other hand, is finer than Shunsho's; Shunko is perhaps more spirited and less conventional than his master.

Later on, the works of these masters will be shown in Room H11, where a collection of Japanese prints is always on view and is changed every few months. At present some of the newly acquired Hiroshige landscape and flower prints are shown there, and the most important Shunsho actor portraits are in the Room of Recent Accessions. Through these new acquisitions of particularly fine examples the Museum collection of Hiroshige, Shunsho, and his school has become exceptionally good. S. C. B. R.



FIG. 1. THE WORKSHOP OF THE WOMEN FROM AN ATHENIAN PYXIS

## ANCIENT GREEK YARN-MAKING

THE Metropolitan Museum is fortunate in having among its Greek collections three antique ceramics of exceptional interest, since they tell in a graphic way something of textile art in Europe's oldest nation, several centuries before Christ.

As research brings to light more of Greek life and customs, we find a distinctive charm in their humbler crafts and industries. One, the practical, every-day textile art, supplied them with clothing and interior hangings. Only two fragments of these early fabrics remain, and they give very little information as to just how yarn was spun and cloth woven. Indeed, the story of ancient Greek textiles would be lost, had not poets of that day delighted to sing of it and artists to paint it. These poems tell of the high technical skill attained in spinning and weaving and describe many of the processes; while scene-painted vases from the potter's hand immortalize in clay and metallic earths its varied tasks.

From these artist-potters come the Museum ceramics on whose decoration we can trace all the processes of yarn-making. The group includes a charming pyxis, or toilet box, of the fifth century, and two rare onoi, or rove-making implements, of the previous century. The little pyxis introduces us to the workshop of the women, a room set apart in every Greek house of sufficient size (see figure 1). Here the women are busily engaged in various ways. One, at the extreme right, is making ready long, slender rove for spinning, by rolling loose wool on the leg.

The second figure has a distaff, and a spindle with which she is twisting the rove into yarn.

The two antique onoi are even more intimately related to the industry, since they served Athenian women of rank as textile implements (see figures 2-4). The onos is shaped like a great thimble and fits snugly over the knee. On it the wool was fashioned and rolled into rove, as on the worker's bare leg in the scene on the little pyxis. Clothing proved a hindrance in rove-making, so for ladies of station the potter invented this ceramic implement. Its upper surface is roughened by a fish-scale pattern, thus providing a working texture like the skin rather than smooth glaze.

The function of the onos for years was unknown; then it was thought to be an ornamental roof-tile; finally the enigma was solved by the discovery in Athens of an onos bearing a picture of one on a rove-maker's knee. The decoration of this onos of Athens presents occupations of women, with one panel devoted to the textile processes of rove-making, spinning, and weaving. It is unusual in two ways; it pictures a women's quarter in what seems a house of nobility and also carries the industry through cloth weaving. Only about two dozen of these quaint implements are known, and but ten of them are of the black-figured ware belonging exclusively to the sixth century.

The two Metropolitan Museum onoi are in this last black-figured group. The paintings on one show charioteers driving their prancing steeds; those on the other exhibit preparatory wool-working. This last onos is a most unique example, in that its scenes illustrate more fully the



processes preliminary to spinning than any Greek vase-painting. On its panels are exceedingly lively activities—women washing wool, beating and clapping it to loosen the fibers, and shaping it into rove on the leg. It no doubt displays the workshop of a simple home, or possibly one of those establishments where yarn and cloth making were carried on as a distinct trade by a separate class of workers. The Museum is more than favored in possessing this rare piece.

The wool for spinning was furnished by great herds of sheep which frequented the mountain slopes of the region. No feature

basket is an often observed object in vase-paintings, especially when women are present.

"The softest fleeces, white as driven snow  
Beside their feet in osier baskets, glow."

The distaff and spindle did the spinning. The first, a short stick, usually of reed, held the rove; the second, a slender shaft, more commonly of saffron wood, did the twisting. It had a hook at the upper end to secure the spun yarn and a whorl toward the lower to facilitate motion and to steady it. Many of the spindles were of expert workmanship, and some of costly

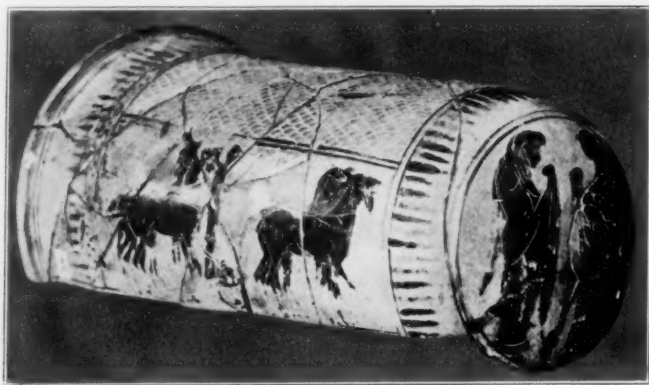


FIG. 2. ATHENIAN ONOS USED IN THE MAKING OF ROVE

in country life is more delightfully sketched in classic literature than pastoral life and its rustic simplicity. Homer calls Arcadia "the mother of flocks." Here imagination peopled the glens and grottoes with dancing nymphs, while shepherd life assumed a fantastic form with Pan chosen "God of the fleece, whom grateful shepherds love."

A superior quality of wool was obtained, Demosthenes tells us, by giving the "finest flocks special attention, even to an outer covering of skins to improve the fleece."

Textile manufacture in Greece was woman's work; to this she was called from infancy. The birth of every baby girl was announced by streamers of wool hung to the door-post; while the willow wool-

materials, of gold, silver, bronze, ivory, bone, and wood, often weighted with whorls of pottery or stone. Homer reports a gold distaff given the Spartan Helen by Alexandra of Egypt; while Theocritus presented one of ivory to the wife of his friend, Nicias of Miletia. Spinning especially appealed to the poet's fancy. Noble ladies are sketched as spinning or directing their slaves. Catullus describes it exactly as it is seen on the little pyxis.

"The loaded distaff in the left hand placed,  
With spongy coils of snow-white wool is  
graced;  
From these the right hand lengthening  
fibers drew,  
Which into thread, neath nimble fingers,  
grew"

Even as early as Homer's age, to excel in adroitly spun yarn was one of woman's chief accomplishments. So in classic art from the time of the frail heroine of Troy to latest Roman days, the figure of the spinster is not uncommon. Ovid sings:

ter's hands, a fabric she had spun and woven. The Greeks claim that Athena invented the art of spinning, and at times she is so represented, with distaff and spindle in hand.

Ancient Greek yarns found their way into

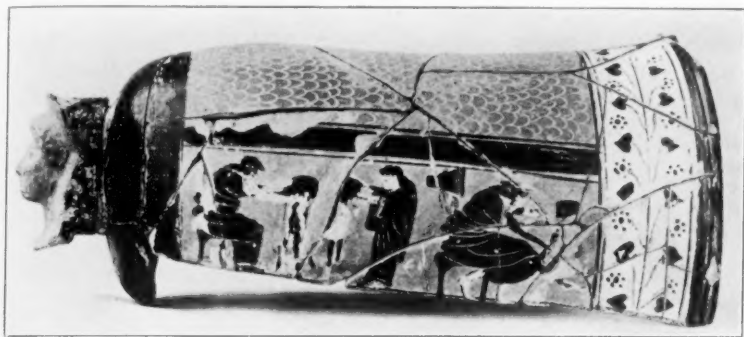


FIG. 3. ATHENIAN ONOS

"Nor would the work when finished please so much  
As, while she wrought, to view each graceful touch,

a great variety of fabrics: into the coarse, every-day apparel for the common people; into the fine, richly flowered, sprigged, and bordered robes for elegant ladies; and into

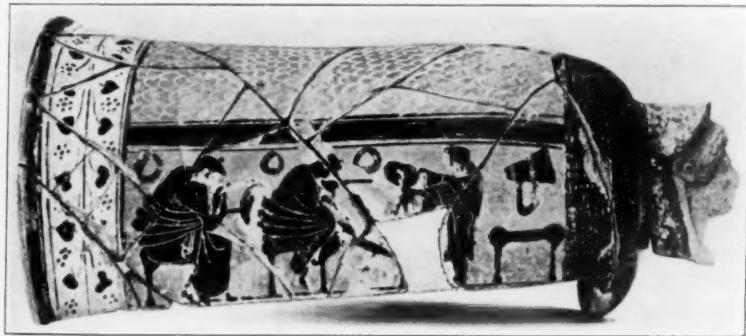


FIG. 4. ATHENIAN ONOS

Whether the shapeless wool in balls she wound  
Or with quick motion turned the spindle round."

No greater tribute to virtue could be paid, so thought the Greeks, than to represent the wife of Odysseus at her door spinning; while later, Alexander honored the captive Persian Queen with a fabric from his sis-

superb funeral robes for the honored dead. No lady of rank allowed the departure of a relative, or hero, without weaving, as a tribute to valor, a sumptuous robe for the burial. These were elaborately woven in brilliant color of some fitting historical or mythological design and they demanded perfect yarns, dyed to suit the chosen subject.

MARY LOIS KISSELL.

## THE 1838 PAUL ET VIRGINIE

MOST old books are merely physical survivals, things with no history, interesting if at all for the words that are in them or because some one wrote them. But occasionally, among the thousands that have been poured forth, a book has a physical and very real corporeal personality, and this kind of book always has an interest and frequently a history. There are many of them like this in the aggregate, very charming and very real works of art of the most tangible kind, containing beautiful and charming and memorable illustrations, as fine and genuine works of art as any one can desire, few of them expensive and many of them to be had for the money equivalent of an ordinary meal at a "dairy lunch." The Museum has recently come into possession of several like this, and one of them is written about here in order that others may have it too; for, as ten thousand copies of it were printed in 1836-38, it is not rare, and its price, while depending upon where picked up, in Newark or on Fifth Avenue, at the most is not very great.

I was just on the point of saying that it was Bernardin de Saint-Pierre's *Paul et Virginie*, but that would be wrong, for Saint-Pierre only wrote it; it is Curmer's, for he it was who made the book and published it at Paris in 1838, so made it and so published it that in the mind of the bibliophile and print collector there is only one *Paul et Virginie*, and that Curmer's—the author had nothing to do with the physical thing.

Poor old Curmer was a publisher of gift books, one of the first to issue books on the subscription plan—which in those days meant that you subscribed the way you do now for a magazine, and then got your book in parts, once a month until you had it all, when it was necessary, if none of it had been lost, to have it bound at your own and separate expense. The revival of the woodcut in France, following English fashion, had begun in the 'twenties, and Curmer decided to produce a book which should be the very last word in woodcut illustration and printing. He

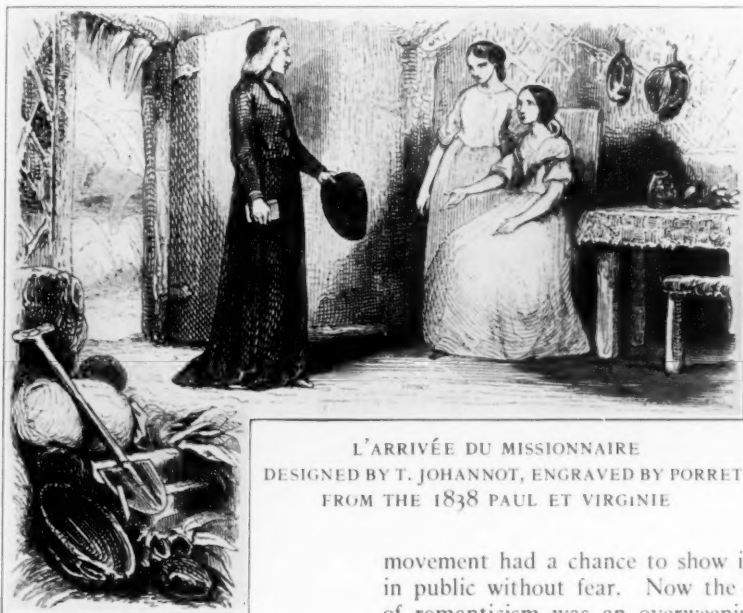
spent nearly ten years and almost four hundred thousand francs upon the project, and naturally issued it in parts, beginning with that dated October 10, 1836, just as the *Pickwick Papers* were issued ten years or so later in England. Naturally the value of any given copy in the aristocratic and exclusive book collector's eyes is predicated upon such things as the presence or absence of the original paper wrappers in which the parts came out, upon misprints and whether or not it contains certain illustrations changed or withdrawn as the printing of the parts proceeded—all of them matters *de minimis* to the lover of art but responsible for the record price of several thousand francs paid for a unique copy in which every error and mailing wrapper had been carefully preserved. For the print collector all that is important is that it should be dated 1838 on the title page—which came with the indices in the last part issued—and that its pages should be clean and free from foxing. Within the year and not so far from New York one like this passed hands for all of seventy-five cents.

In addition to some quite foolish copper plates issued after the book was completed and therefore not always bound up with it, there are twenty-nine full-page woodcuts by Tony Johannot printed upon China paper, and about four hundred and fifty smaller ones by Isabey, Meissonier, Johannot, Français, Huet, and others, engraved by Orrin Smith, Samuel and Thomas Williams and the latter's daughter Mary Anna, Branston, Lavoignat, and Brevière, to mention less than half the most brilliant burinists of the time who collaborated upon the work. Coming just at the time when England failed to have any distinctive designers for the block, Curmer was able to procure the services of many of the best English engravers for his project, and as he utilized the pick of the Frenchmen as well, the volume offers a peculiarly interesting opportunity for comparison of the outstanding traits of the two schools of wood engraving. It would be difficult to say that the Englishmen were better schooled than their fellows across the



Channel in view of the enormously skilful work which the Frenchmen produced, but what is evident at the first glance is that the two groups worked upon quite different theories. Where the Englishmen invariably made engravings upon wood, little prints in which every line was neat and shipshape, smelling of the graver stroke, the French produced facsimiles of the drawings made upon the block, marvelous renderings of the pen lines laid

cism had come into black and white with a rush and a roar of truculency in 1828, the year of Hugo's scandalous preface to "Cromwell," when Motte published Delacroix's lithographed illustrations for a French translation of Goethe's *Faust*. The first ten years of romanticism were undoubtedly truculent, but by the end of that period it had become the fashion, and boisterousness was no longer necessary, so that the softer and gentler side of the



L'ARRIVÉE DU MISSIONNAIRE  
DESIGNED BY T. JOHANNOT, ENGRAVED BY PORRET  
FROM THE 1838 PAUL ET VIRGINIE

for them by the draughtsmen, fat and easy or thin and scratchy as the case might be; in either case reflecting their national emphasis, which in England had been laid upon the engraver, whose name appeared upon the title pages, rather than upon the designer, whose name had not, while in France although the engraver's work was handsomely recognized, it was the designer's name that was printed first and upon the title.

But interesting and amusing as comparisons of the kind are, the real importance of the book lies in its designs and most of all in their story and the sentiment with which they are flooded. Romanti-

movement had a chance to show its head in public without fear. Now the essence of romanticism was an overweening conceit, an emotionalism that needed exotic excitement, and that could only find its true outlet in the strange and far away. The more masculine members of the group had recourse to *Faust* and *Hamlet*, *Mahomet* and *le radeau de la Méduse*—from which they picked the truffles they held up to the duly astonished world. But the smaller men took it out in more sweetly sentimental ways, and they found their great chance in the epoch-making novel by Bernardin de Saint-Pierre, perhaps after Rousseau the most important of the immediate forerunners of the precisely romantic feeling in literature. Where Rousseau returned to a homely nature, Saint-Pierre went far away beyond the Equator

to a tropic and exotic one, for which he had to exhaust the resources of a naturally hot and soggy vocabulary. His book is a long series of descriptions—'tis years since I have read it and much as I distrust my memory I refuse to read it again—in which he pointed the way to the "realism" of our day, telling a tale by verbal photography, but no story, for it was always too warm for any one to do anything but feel—even to think. And the result was just exactly what our group of illustrators needed, for unlike Daumier they neither thought nor did, they described—and with such foolish charm! Under Curmer's guidance they studied the books of travel, learned the island's contours by heart from the nautical guide of the period, and spent long hours in the Jardin des Plantes of blessed memory. And they were all so proud and interested in the book—no care in descriptive drawing too great, no tender trickery too small—that somehow they managed actually to project into their work something which has kept it still alive and lovable. It made Meissonier's reputation, and whatever we may think of "Friedland" in our present-day romantic love of the primitives, Meissonier was and still remains a very considerable and often charming draughtsman.

Rarely has any book been produced with greater self-congratulation by a group of pleased and happy men. Not content with an elaborate table of the pictorial contents of the book, they stuck their portraits in; on the title page, disguised as heads on ancient coins, those of Curmer and his printer Everat; on the title of the *Chaumière Indienne* those of Meissonier (spelled with two ns!) and Paul Huet; at the head of the list of illustrations, on plaques tumbled in a pile with palettes and brushes, woodblocks, canvases, and sketch books, those of Français and Johannot; and at the end of all that of the great Orrin Smith set on a wall over a table on which are displayed the tools of his trade, pad, glass, gravers, blocks, ink slab, and ball—among them a three-cornered knife telling its own tale of technique. Even in one issue, promptly to be withdrawn and therefore rare and highly

prized, did the loving and enthusiastic Curmer insert at the end of the *Chaumière Indienne* under the words: "On n'est heureux qu'avec une bonne femme," a tail-piece bearing the portrait of his beloved wife, the "bonne femme" that she undoubtedly was. The dedication ran "Aux Artistes qui ont élevé ce Monument typographique à la Mémoire de J. H. Bernardin de Saint Pierre. Hommage d'affectueuse et profonde Reconnaissance, L. Curmer."

They played their little parts, congratulated each other, and shortly after Curmer was sold out—everything but the block of the "bonne femme," but his name has come down to us, and as long as any copies of his book survive so will it, indissolubly connected with one of the most charming masterpieces and enthusiastically naive adventures that the history of book-making tells of. It is not Saint-Pierre's Paul et Virginie, it is Curmer's. Could a publisher wish for any happier form of immortality, or a collector any more charming possession?

W. M. L., JR.

## INDUSTRIAL ART EDUCATION

THE effort of the Museum to make it plain to art students, designers, manufacturers, and others concerned with the production of objects having their value enhanced by good style in art, that it stands ready to help those who may desire to use its collections to further their ends, has met with interest on all sides.

The interest of the newspapers is evidenced by editorials in the *Evening Post* and the *New York Times*. We quote, with permission, from the former, entitled *An American School of the Arts and Crafts*, a suggestion which should receive careful attention from the educational authorities.

Four years of war have driven into the background this important subject of the development of a native school of arts and crafts. Not the least of the sacrifices we have been forced to make is this one of leisure for the fostering of the flowers of civilization. By the death of Frederick Crowninshield, for some years head of the American Academy at Rome and active in the development

of American art education, we are reminded that the elder protagonists of our native school are passing away and that it will remain for the newer generation to take up the burden after peace has come again. Even now, those of

make itself felt once more. And mankind will need painters, sculptors, and handicraftsmen just as before the war.

Where will America be when this noble competition in the creation of the beautiful begins again? Perhaps in the



PASSAGE DU TORRENT

DESIGNED BY T. JOHANNOT AND FRANÇAIS, ENGRAVED BY S. WILLIAMS  
FROM THE 1838 PAUL ET VIRGINIE

us who look forward to the reconstruction period, feel that some steps should be taken to prepare for the new era. Life is a complex affair, made up of ornamental as well as useful elements. No matter how many billions of debts will burden humanity's back when normal life resumes, the age-long desire for works of art and beautiful things will

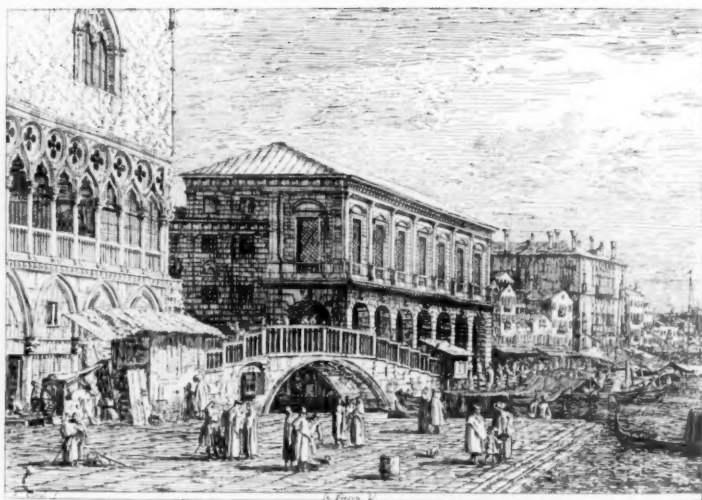
field of fine arts our situation may be somewhat better, comparatively speaking, than that of Europe. Fortunately for us, though this is a statement that will meet with heated denial, we have travelled a rather saner road, in painting, at any rate, than some of the other nations. We have been accused of conventionality, and been rather proud

of the accusation. Whistler is not the type of our school at all, but a marvelous sport. But Inness and Wyant are our classics. And men like J. Francis Murphy, whose growth in public estimation is one of the best signs of the times, showed what a sane but sensitive soul could accomplish by simply being itself. We have, especially in landscape, relied on conservatism coupled with fairly free play of individuality. Astounding genius, sticking to the manner of the school, however, has found no difficulty in emancipating itself; as an illustration, Blakelock stands out in bold relief. Wisely enough, the chief institution abroad to which the best American talent is sent for its initial contact with foreign influences has been founded in Rome, where the atmosphere is less hectic than in Paris, the great models less close in point of time, and therefore less overwhelming. The American Academy has already shown that it can produce originality even in the shadow of Michelangelo.

The higher arts of this country need look forward to no terrible decadence after the war. In so far as battle kills the flower of youth, it will take its toll of the young painters and sculptors and architects, as it will, and indeed already has, of the young poets. But the framework of education, art schools, and older artists to train the rising generation still remains, and, above all, a hundred years and more of art traditions. On the other hand, in the humbler arts, the crafts, so-called, that touch the daily life of every man and woman and child, we are less fortunately situated. Before the war, we found ourselves on the high road to an improvement not only in American taste, but also in the ability of the American craftsmen to meet the new demand. Our museums were rapidly teaching us all what was the difference between beauty in household furnishing and ugliness. And, to meet this growing demand for the beautiful, a native craftsmanship was developing, fostered by excellent educational work. An expert on this subject maintains,

however, that, even before the war, we had a crying need for a great industrial school which would offer in its curriculum training in every major branch of the crafts. He states that, as soon as the war is over, we shall be minus 50,000 craftsmen, since Europe will not be able to send us any, and we ourselves have not developed a sufficient number, and the general standard both of workmanship and taste will suffer an alarming deterioration unless we look ahead and make provision against this contingency.

It may seem strange, even fantastic, to raise, at the present moment, an alarm of this kind. The after-war period will see many a deficit in the supply of human skill. Yet that is no reason why nothing should be done to save the public from sliding back into such abysses of wickedness as the Grant period of American household arts. Any one who thinks back to the days when the 1870 furniture cluttered up American houses will be ready to agree that all measures would be justified to forestall a relapse into such terrible times. Before August, 1914, we had not yet achieved a native style; our household equipment, even when well designed and made, flirted with every period of every age. After the war, no matter how international the world becomes in politics or in the higher arts, in the handicrafts it will still remain nationalist. Furniture and dishes and wallpaper make a home only when they have a certain harmony of character. That is why so many American homes are disturbing and why a succession of American homes produces a kaleidoscope weariness. The character of its national setting must be felt in a home's equipment. After all, a chair has to be lived with, like a wife, more or less for life, and should therefore be more than temporarily congenial with its surroundings. Now, if we want to achieve this native style so necessary for real home-building, we shall have to make provision without too much delay for our industrial training. A generous patron to found a great industrial school would appear the one thing chiefly needful.



THE PRISON, BY CANALETTO

## ACCESSIONS AND NOTES

**MEMBERSHIP.**—At the regular meeting of the Board of Trustees, held on October 21, Theodore Weston, a lifelong friend of the Museum and now its sole surviving Incorporator, and George S. Palmer were elected Honorary Fellows. The following persons, having qualified for membership in their respective classes, were elected:

FELLOW IN PERPETUITY  
MISS EDITH MALVINA WEIMORE

FELLOW FOR LIFE  
FRANCIS P. GARVAN

SUSTAINING MEMBERS  
MRS. WILLIAM C. PEYTON  
S. S. ROSENSTAMM

Thirty-five persons were elected Annual Members.

**ETCHINGS BY CANALETTO.**—For the Department of Prints the Museum has recently acquired, in an old three quarters calf binding, bearing the library stamp of Craigie Hall, the "Vedute Altre prese da i Luoghi altre ideate da Antonio Canal . . ." It is to this book, containing thirty-one etchings, that Canaletto looks for fame

as etcher—the one other print indubitably by him being known only in the unique impression preserved in the Royal Print Room at Berlin. The exact date of issue of the set cannot be stated, but it appears to have been about 1749, shortly before Canaletto's break with Joseph Smith, then the English consul at Venice, to whom it is dedicated. Undoubtedly the making of the prints extended over some time, but it is probable that none were issued prior to the publication of the set, as states earlier than those contained in it are of the greatest rarity, and differ but in trifling detail. For practical purposes a bound set may be considered as containing the first states.

To the writer it seems as if Canaletto's etchings have rarely received the meed of praise they deserve. For some curious reason most etchers have been comparatively little interested in the specific qualities of sunlight, space, and air—they have centered their endeavors elsewhere, on character, textures, pattern, and the shadowiness of inclosed and artificially illuminated places. Whistler was fascinated by dusk and night and the way in



which buildings and ships floated in their dim mysteries. But Canaletto was the only one perhaps who loved dazzling sunlight and the wide and airy spaces that it brings forth. He saw how the contours and bulk of buildings tremble as seen through the bright heat of an Italian summer, how textures dissolve in the glare of noon, how urban vistas group themselves in far receding and orderly lines, and especially how in the full light of day there are no dense blacks, but that everywhere shadows are full of color, translucent, and alive with light. He sacrificed much to this—most of what by recent practice we have come to regard as particularly etching-like—but he succeeded most intelligently and charmingly in what he set out to do. Undoubtedly he was not dynamic, he was little bothered by imagination or emotion, but that certainly can hardly be held against him; for the reportorial and the decorative have always had their place, their most valuable place,

in the field of art. He was an artist of the eighteenth century, an Italian, above all a Venetian, and as such he was well bred, full of common sense, and extremely skilful. Virtuosity, with all that it implies, was his—his work so clear, so fluent, so transparent, his solutions of difficulties so easy and graceful, that his exceedingly great ability is not always at first sight apparent. As draughtsman, within his cheerfully accepted limitations, he stands alone. Some have etched buildings as architecture, interested in their weight, their shapes, their personality; others have drawn them as evocations of mood, of dreams, of memory; but Canaletto alone etched them as the media that make sun and air and

space visible. Like that of few other etchers is his work pleasant upon the wall—for it carries its suavity, its gravity, its cheerfulness with it, and it affords a sense of physical escape to the prisoned eye, as of a window perpetually open upon a smiling landscape that beckons one forth to freedom, the warm sun, and the open sky.

W. M. L., JR.

AMERICAN SILVER.—Judge A. T. Clearwater has added to his collection of early American silver, and lent to the Museum, a small conical coffee pot of exquisite workmanship and unique character, bearing the mark of a hitherto little-known maker, it being marked N. G. in a double circle twice upon the body near the upper handle socket, and upon the bezel. There is engraved upon its side a coat of arms corresponding in all details with those borne by the Cruttendon (Crutendon and Cruttenden) family of England, which are azure, a fess argent, between



COFFEE POT, MAKER N. G.  
AMERICAN, XVIII CENTURY

three estoiles wavy (6) gold. Upon the bottom is inscribed I. C. in old Colonial Roman letters. The Cruttendon family was represented in America at an early period. The arms also bear some resemblance to those carved upon the tombstone of the Very Reverend Dean Richard Checkley, who died in 1742, and is buried in the Granary Burial Ground in Boston.

A JAPANESE FIGURE OF JISO. The Japanese Jiso Bosatsu, in other words, the Buddhistic Bodhisattva Kshitegarbha, is preëminently the helper of children, the patron of women, travelers, and those who suffer, the kindly being who goes about with a ringed staff to frighten away the

insects which might be trodden under foot.

He is represented as a priest with shaven head and long robes. In his right hand he holds the staff Shakujo and in the left the sacred jewel Mani, symbol of purity.

The Museum has acquired a wooden figure of Jiso, which is at present in the Room of Recent Accessions. This dates from the Kamakura period, 1186-1333; it is made of wood, hollow inside, and was originally lacquered and the robes decorated with an elaborate design in gold lines. Early in the eighteenth century the figure was placed on a new stand and probably repaired and lacquered all over, presumably to harmonize with the hands and face which had been darkened by centuries of incense smoke.

For the Japanese collector this figure has the unusual advantage of wearing a kind of early slippers, instead of having the customary bare feet, and a petticoat under his robe, which is also out of the ordinary. To us the noble bearing of the figure and its distant kindness will appeal more strongly.

S. C. B. R.



JISO BOSATSU  
JAPANESE, KAMAKURA PERIOD

#### WORK IN DESIGN BY

PARIS CHILDREN.—From November 14 to November 23 a selection from an exhibition of drawings made by children in the elementary schools of Paris during the war will be shown in Class Room B. Frank H. Collins, director of drawing in the elementary schools of the city, will address different groups of public school teachers in the exhibition room on November 14, 15, 18, and 20, at 3:30 p. m. and on November 16 at 10 a. m.

LECTURES FOR ELEMENTARY AND HIGH SCHOOL PUPILS.—Of the six lectures planned by the Museum Instructors in coöperation with the Instructors of the American Museum of Natural History, four are yet to be given, as follows:

#### NEW YORK CITY:

A. Early History of New York, by Roy W. Miner.

Monday, November 18, at 3:30 p. m., at the American Museum of Natural History.

B. Sky-Scrapers of New York, by Homer E. Keyes (Dartmouth College).

Wednesday, November 20, at 3:30 p. m. at the Metropolitan Museum of Art.

#### THE WAR ZONE:

A. War Zone of Belgium and France, by Ann E. Thomas.

Friday, December 6, at 3:30 p. m. at the American Museum of Natural History.

B. The Arts of Belgium, by Agnes L. Vaughan. Wednesday, December 11, at 3:30 p. m. at the Metropolitan Museum of Art.

LECTURES FOR THE DEAF.—The following quotation from the Everywoman's World for July calls attention to a

phase of museum activity that deserves emphasis:

"Three years ago the Metropolitan Museum in New York opened its doors in an educational way to the deaf. It was the first institution to lead the way and great is the hope that many more will follow. To Miss Walker was given the distinction of being the first and only lecturer. She gives four talks to the deaf during the year, the last one being given

to deaf children. Her subject throughout is Art, as that makes a wider appeal than Music or Drama. In speaking of her absorbing work, she lays particular emphasis upon the prevention of morbidity, uselessness, helplessness in those who have partially or totally lost their hearing.

"Our immediate concern," she says, 'should be for our soldiers. We must make them realize that contact with the world is still possible and that financial independence is still within their reach. Indeed, in many ways their loss can be transformed into their gain. The concentration of a deaf person is something to be envied, and is quite an asset. In a crowded, noisy, busy office, a man who has lost his hearing is able to do twice the amount of work with half the nervous tension of a normal clerk. He is not distracted by the thousand interruptions that the other has to bear.'"

We are glad to announce the remaining lectures in Miss Walker's course for this season, in the hope that this notice may reach the eye of some who have not known hitherto of this source of enjoyment. The lectures, given in Class Room A, are open without tickets to all who read the lips.

## FOR ADULTS

November 23, at 3 p. m. A Group of Modern Bronzes.

March 15, at 3 p. m. James Abbott McNeill Whistler.

April 12, at 3 p. m. William M. Chase

## FOR CHILDREN

May 7, at 11 a. m. The Tomb of a King.

EDUCATIONAL WORK IN THE MUSEUM.—When the educational work for which the Museum is directly responsible—the classes and seminars conducted by the Museum, the lectures and story-hours given under its auspices, the appointments met in the Museum by members of the Museum Staff—has all been enumerated, the record of the educational work carried on in the Museum is not yet complete: for there is a growing use of the teaching facilities afforded by the Museum galleries, class rooms, and lecture hall on the part of public and private schools, colleges, art associations, and individuals. This is evi-

denced by the following list of institutions and lecturers who have recently begun at the Museum their teaching activities for the winter season: New York University, Hunter College, Columbia University, Barnard College, and Teachers' College; the Friends' School, the Ballard School, the School of Liberal and Fine Arts, the National Training School, the School of Ethical Culture, the Dearborn-Morgan School, Miss Chapin's School, the Lehman-Leete School, the Gunnery School, Miss Spence's School, the Scudder School, Miss Deverell's French School, Miss Hopkins' School, the Brearley School, Hansen's School of Art, the Comstock School, the Finch School, Packer Institute, Mme. Riefel's French School, and Mme. Skerten's School; the School Art League; and Dr. George H. Kriehn, Dr. George Leland Hunter, Miss Neale, and Miss Wangeman. This list is exclusive of public schools. Students from Cooper Union, the Art Students League, New York School of Fine and Applied Art, the New York School of Applied Design for Women, and the Fashion Academy have also been working by themselves from the Museum objects. The Museum extends a hearty welcome to all who thus utilize its collections, and stands ready to assist them in every possible way. Others who have not yet taken advantage of the Museum for object teaching but desire to be asked to communicate with the Secretary.

THE CHILDREN'S HOUR.—In addition to the Sunday afternoon story-hours for children, and those on Saturday mornings for the children of members of the Museum, which began for the season on November 2, every Wednesday afternoon from 3:30 until 5 o'clock Class Room B is reserved for the children, who congregate there under Miss Chandler's direction for a more intimate study of Museum objects than is possible with the larger groups attending the story-hours. All children are welcome. Books to read, games to play, objects to draw from, little journeys through the Museum galleries under the conduct of one of their own number, all these make the hour pleasantly varied; and all are carefully

planned around one central theme closely connected with a story already told, to accomplish a definite result, strengthening the impression created by the story and driving home the truth it was intended to teach. The familiarity with objects that possess beauty and harmony of line and shape and color thus acquired must result, we believe, in an unconscious training of taste and appreciation.

#### AMONG MUSEUM MEN IN SERVICE.—

The Museum is receiving news from time to time of the welfare of those who went from its service into the war, and are now either with the forces abroad or in camps or naval stations in this country.

Word has just been received that Capt. H. E. Winlock, who has been for some time instructor in our American Heavy Artillery School in France, has recently been promoted to the rank of Major in the same branch of the service.

Albert B. Nixon, who has been in our army in France since last spring, as Sergeant in Co. I of the 306th Infantry, was recently commissioned Second Lieutenant and has been detailed to Co. D of the 311th Infantry.

Word has been received from Lieutenant Arthur C. Mace, who has been in the British army since the first year of the war, that he is still with the British force cooperating with the Italian army in northern Italy, where he has been during the past year.

Norman de Garis Davies recently volunteered for service as an ambulance driver with the British forces on the Balkan front and has now arrived there.

Letters have recently come from Sergeant Russell A. Plimpton, now at the front, where he is connected with Battery D of the 306th Field Artillery in the work of camouflage. He records his visit to a church in a small town which had just been evacuated by the Germans. Finding the vestments of the clergy scattered about on the dusty floor, he gathered them up, folded them, and put them away to await the return of their owners—an occupation suggesting many a museum hour.

Lieutenant Durr Friedley is in the Cam-

ouflage Detachment of the Aërial Observers School at Langley Field, Hampton, Va.

William M. Milliken has been commissioned a Second Lieutenant and is across with an aviation squadron of the Signal Reserve Corps.

Sergeant Oscar W. Aubé is connected with the 1st Motor Mechanics Regiment of the Signal Corps Air Service in France.

Stanley T. Rowland for about a year has acted as orderly in a base hospital at C—t; at the last account he was serving as surgeon's assistant in giving anaesthetic.

Stephen Grancsay has been attached to the Quartermaster's Corps at the port of St. N—. For over a year he has helped in ordering supplies and attending to their transportation. He has served also as interpreter.

S. Marchat, armorer, returned at the outbreak of the war as a French reservist and was placed in charge of a branch of a large auto repair shop in or near Paris.

Robert A. Gordon has been commissioned a Second Lieutenant and attached to the 422d Telegraph Battalion at Camp Vail, Little Silver, N. J.

Herbert L. Doyle, after rising to the rank of Sergeant Major and seeing service at the front, was sent to Paris to an officers' training school, where he has just received a commission as Second Lieutenant.

John W. Myers, now a Sergeant in the Quartermaster's Corps, is stationed at Base Hospital 202.

Gaetano Cecere is with the American Expeditionary Force in France, in the Camouflage Section of Company B of the 40th Engineers.

THE FOURTH LIBERTY LOAN.—One hundred and sixty-three of the men and women in the service of the Museum subscribed to the Fourth Liberty Loan, most of them upon the instalment plan of payment which was offered to them by the Trustees. The amount of the subscriptions thus received was \$22,300, and in addition the trustees of the Employees' Association subscribed for \$2,000, making a total of \$24,300 contributed inside the Museum.

# LIST OF ACCESSIONS AND LOANS

OCTOBER, 1918

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN	*Ostraca (2), late II or early III cent. A. D.	Gift of Hugh G. Evelyn-White.
ANTIQUITIES—CLASSICAL	*Terracotta statuette: doll, Greek, IV-III cent. B. C.	Gift of Waters S. Davis.
	*Two pairs of gold earrings, Etruscan, II cent. B. C.	Purchase.
CERAMICS (Floor II, Room 5)	Jar, Chinese, Sung dynasty	Purchase.
MINIATURES AND MANUSCRIPTS	*Pages (8) from a manuscript, Indian, d. 1461	Purchase.
PAINTINGS	*Puente San Martin—Toledo, by Lewis Cohen	Gift of Stanley A. Cohen.
	*Roses, by George Cochran Lambdin	Gift of Mrs. Manfred P. Welcher.
	*Painting on silk, Landscape, by Kakuho, Japanese, modern	Gift of Minoru Okada.
(Wing E, Room 10)	Painting on silk, Seated Buddha, Korean, end of Korai period	Gift of Maurice Abrams, in memory of Leo Stein.
(Floor II, Room 12)	Portrait of the Artist, by John Vanderlyn	Bequest of Ann S. Stephens, in memory of her mother.
PRINTS, ENGRAVINGS, ETC. (Wing H, Room 11)	Collection of prints (80), by Hiroshige, Japanese	Purchase.
SCULPTURE (Wing E, Room 14)	Fragment of stucco frieze, Persian (Rhages), XI-XII cent	Gift of H. K. Kevorkian.
(Wing J, Room 13)	Bronze statuette, Moses, Florentine, second half of XVI cent.	Gift of Duveen Brothers.
	*Two carved wood mantelpieces, American, early XIX cent.	Gift of Francis P. Garvan.
(Floor II, Room 8)	Bronze statuette, Dancing Woman, by Renée Prahar	Gift of Alfredo Sides.
(Floor II, Room 9)	Bronze statuette, Man with Pick, by Mahonri Young	Gift of Mrs. Edward H. Harriman.
LOCATION	OBJECT	SOURCE
	*Fragment of a cubit, flint-like limestone, Egyptian, Empire period	Lent by W. Gedney Beatty.
(Floor II, Room 22)	Silver coffee pot (maker's mark, N. G.), American, XVIII cent	Lent by Hon. A. T. Clearwater.
(Wing J, Floor II, South Corridor)	Armchair, French or Italian, late XVIII cent.; *embroidered velvet panel, The Crucifixion, Italian, XVI cent.	Lent by Mrs. S. H. P. Pell.
	*Painting, Jonah, by Albert P. Ryder	Lent by Col. C. E. S. Wood.

## DONORS OF BOOKS AND PRINTS

SEPTEMBER-OCTOBER, 1918

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Howard Mansfield  
Miss Juliet W. Robinson

\* Not yet placed on Exhibition.



# CALENDAR OF LECTURES

NOVEMBER 13—DECEMBER 15

November	13	Bertrand the Brave (For the Blind)	Winifred E. Howe	2:00 P. M.
	15	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	16	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	16	Decorative Arts of the XIII Century	Edith R. Abbot	2:30 P. M.
	16	Mediaeval Italian Sculpture	William H. Goodyear, Brooklyn Institute of Arts and Sciences	4:00 P. M.
	17	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
	17	Story-Hour	Anna C. Chandler	3:00 P. M.
	17	Oriental Armor	George C. Stone	4:00 P. M.
	18	Early History of New York (for Public School Pupils) <sup>1</sup>	Roy W. Miner	3:30 P. M.
	20	Sky-scrapers of New York (for Public School Pupils) <sup>2</sup>	Homer E. Keyes, Dartmouth College	3:30 P. M.
	22	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	23	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	23	Later Gothic Work	Edith R. Abbot	2:30 P. M.
	23	A Group of Modern Bronzes (For the Deaf)	Jane B. Walker	3:00 P. M.
	23	Greek Sculpture	George H. Chase, Harvard University	4:00 P. M.
	24	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
	24	Story-Hour	Anna C. Chandler	3:00 P. M.
	24	The Mountings of a Japanese Sword	Francis Stewart Kershaw	4:00 P. M.
	29	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	30	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	30	Greek Painting	George H. Chase	4:00 P. M.
December	1	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
	1	Story-Hour	Anna C. Chandler	3:00 P. M.
	1	Hagia Sophia	A. D. F. Hamlin, Columbia University	4:00 P. M.
	3	Gallery Talk (For Public School Teachers)	Museum Instructors	3:45 P. M.
	6	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	6	The War Zone of France and Belgium (For Public School Pupils) <sup>1</sup>	Ann E. Thomas	3:30 P. M.
	7	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	7	Christian Art in Egypt	John Shapley, Brown University	4:00 P. M.
	8	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
	8	Story-Hour	Anna C. Chandler	3:00 P. M.
	8	Eighteenth-Century Art	E. Raymond Bossange, Carnegie Institute of Technology	4:00 P. M.
	11	The Arts of Belgium (For Public School Pupils) <sup>2</sup>	Agnes L. Vaughan	3:30 P. M.
	13	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	14	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
	14	Byzantine Architecture	Howard C. Butler, Princeton University	4:00 P. M.
	15	Story-Hour	Anna C. Chandler	3:00 P. M.
	15	Mural Painting	E. H. Blashfield	4:00 P. M.

<sup>1</sup>At the American Museum of Natural History. Course given in coöperation with the Metropolitan Museum.

<sup>2</sup>At the Metropolitan Museum of Art. Course given in coöperation with the American Museum of Natural History.

THE BULLETIN OF THE  
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FIFTH AVENUE AND 82D STREET

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SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually . . . . .	10

PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

The Museum is open daily from 10 A. M. to 5 P. M. (Sunday from 1 P. M. to 6 P. M.); Saturday until 6 P. M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.